

## PASTOR READY TO TREAT ILLS BY HYPNOTISM

Rev. Dr. MacDonald Believes  
Church Has Bodily  
Healing Powers.

Much interest was expressed to-day in religious circles of Brooklyn over the announcement of the Rev. Dr. Robert MacDonald, pastor of the Washington Avenue Baptist Church, that he will introduce the spiritual healing movement in Brooklyn if he finds a demand for it. Dr. MacDonald last night declared to his congregation his belief in the power of the Christian faith, working in conjunction with hypnotic suggestion, to cure hysteria, neurasthenia, alcoholism, insomnia, hypochondria, religious melancholia and suicidal mania. He has just returned from Boston, where for ten days he investigated the Emmanuel Church movement for the cure of diseases. The Rev. Dr. Worcester is at the head of the movement.

"The object of the Emmanuel movement," said Dr. MacDonald, "is to restore to the church its bodily healing powers. Dr. Worcester and his assistants, the Rev. Dr. McCormick, have succeeded in bringing into prominence the latest remedial powers of personality and have used hitherto unrecognized psychic laws.

"Their method of curing mental disorders is simple. The patient confesses whatever sin or folly may have been the cause of his present mental condition. Then, through hypnotic influence and healthful suggestion, Dr. Worcester seeks to replace the emotions of fear, anger and worry with Christian sentiments of love, joy and peace.

Results at Boston, he said, were very successful in the case of acute alcoholism.

## CATHOLIC SOCIETY GIVES ORATORIO

Big Audience Delighted by  
Rendition of "The Nativity"  
—Archbishop a Patron.

In the presence of a large audience, the performance by the Catholic Oratorio Society of "The Nativity" was given last night at Carnegie Hall, under the patronage of Archbishop Farley.

At the Archbishop's entrance the audience rose and, led by the well-trained choir of 150 voices, sang the "Ecce Accedens."

The oratorio was splendidly rendered. It was the most ambitious effort thus far attempted by the society, and the result was highly gratifying to the audience as well as to the conductor, Edmund Reye and the singers. The society was assisted by the orchestra of the Philharmonic Society and Mmes. Selma Kronold, soprano; Rosemarie Campbell, alto; Frank Croton, basso, and John McCuskey, tenor.

Besides the Archbishop there were present: Mr. Joseph F. Mooney, V. G.; Mr. Patrick J. Hayes, private secretary to the Archbishop; Mrs. Michael J. Lavelle, Charles McCready and J. H. McGinn, and the Revs. M. J. Conscience, B. S. Chambers and L. J. Evers. Rev. John P. Chubb, who was chaplain of the battleship Maine when it was destroyed in Havana harbor, was also one of the auditors.

Mr. and Mrs. Charles F. Murphy, Mr. and Mrs. John Deery, Mrs. David McCune, Mrs. Josephine Prezel, Emmet, John D. Cummings, Mrs. C. C. Crain, James J. Condon, Stanton Field Jones, Herman Kuller and Patrick J. McGowan were among the box-holders.

**BONCI AND CHALAPINE  
FILL THE METROPOLITAN**

The record Sunday night audience of the season filled the Metropolitan Opera House for last evening's concert. Many people failed to gain admittance. The absence of the usual concert at the Manhattan was largely responsible for this extraordinary crowding of the older house. It was due, too, in a measure to the fact that the evening marked the farewell appearance of the Russian basso, Chalapine. The big Russian's companions turned out in force to give their idol a noisy good-bye. His singing of the "Two Grenadiers" evoked a veritable ovation. But to Bonci fell the chief applause of the evening. The "Two Grenadiers" and the "Salve Mozart" from "Faust," which he performed with the help of Mrs. Rapoport, boy conductor. The usual "no encore" rule was suspended. In consequence, the singer was forced to sing one or more extra numbers.

**TAKAHIRA LEAVES FOR POST.**  
Japanese Ambassador Reiterates His Amicable Statement.

Baron Kogoro Takahira, his secretary and a servant left the Holland House to-day and took the 10:55 Pennsylvania railroad train to Washington. Before leaving, the Japanese Ambassador said: "There is nothing that can be added to the statement made yesterday. The relations between the United States and Japan are of mutual goodwill and friendship. It is wrong to attempt to depict them in any other light."

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## Walter Damrosch Presents "Eugene Onegin" a Third Time

Tschaikowsky's Opera in Concert Form Finds Favor, but It Lacks Something Vital in Characterization.

By Sylvester Rawling.

WALTER DAMROSCH, at the New York Symphony Society's concert in Carnegie Hall yesterday afternoon, presented for a third time Tschaikowsky's opera, "Eugene Onegin." Reed Miller took the place of Ellison Van Hoesen as Lenski. For the rest, the principal singers were the same, and as before, the chorus was from the New York Oratorio Society. That the large audience greatly enjoyed the performance, the measure of its applause left no doubt.

Mr. Damrosch seemed to direct with an added fervor, to which his players and singers did not always respond in time. Yet, on the whole, the work was done with greater effectiveness than before. Mr. Miller's Lenski, not perhaps, as well sung as by Mr. Van Hoesen, was more convincing, and this quality was manifest elsewhere. The choruses, the dance music of which there is much, and parts of the orchestral score are interesting and effective. Something more vital in the characterization of the principal parts is what the work needs.

**TETRAZZINI'S LUCIA AGAIN  
PACKS THE MANHATTAN.**

TETRAZZINI's singing of Lucia, in Donizetti's opera, at the Manhattan Opera House on Saturday afternoon was heard by another capacity audience. Is the mad scene her voice was more potent than at any of her appearances here. She took her famous top notes with a reckless, almost astonishing, and there was no mistaking her enjoyment of the tumult of applause she aroused. Zennaro as Arturo, and Sammarco as Ashton, were in admirable form.

"Lucia" drew a large house in the evening, and was given a spirited performance. The art of Bressler-Glanoff in the title part is unrivaled. Her voice is admirably suited to depict the various moods of the capricious gypsy; it seems to have gained in power and richness this year—and her acting makes the impersonation complete. Damrosch's Don Juan is a fitting complement to it. Trentini, Gilbert and

Daddi, in their familiar parts, were as effective, as usual. Aronson as the Tare ador, and Zepilli as Micaela, were both in poor voice. Chorus and orchestra, under Charter's leadership, did very well.

**FRITZ KREISLER GIVES A  
FINE VIOLIN RECITAL.**

FRITZ KREISLER's recital in Carnegie Hall on Saturday afternoon was a treat to lovers of the violin. He combines masterful technique with virtue tone and fine sentiment. His art is rare. The programme included Bach's suite in E major, with the prelude and gavotte in E major, with the Schumann accompaniment and Corelli's "La Folia" variations. These, perhaps, mark the high water mark of Kreisler's achievement, but his playing of a group of examples of the seventeenth and eighteenth centuries was delightful. A chanson by Rawlins Collet, a lover and patron of music in New York, a new composition, had some distinction and no little charm. The audience was demonstrative, and Kreisler generously contributed several extra numbers.

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